



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive,
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers.

15-17 East 40th Street.
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,
15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,
15-17 East 40th Street.

CHICAGO—Thurber Gallery.

WASHINGTON, D. C.—F. A. Schmidt,
719—13 St. N. W.

LONDON OFFICE—17 Old Burlington St.
PARIS OFFICE—19 Rue Caumartin.

SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$2.00
Canada (postage extra)	.50
Foreign Countries	2.75
Single Copies	.10

COPIES FOR SALE

Brentano's, 5th Ave. and 27th St.

LONDON—17 Old Burlington St.

PARIS—19 Rue Caumartin.

CHICAGO—Thurber Gallery.

WHERE THE AMERICAN ART NEWS
CAN BE FOUND IN EUROPE.

AMSTERDAM.

Frederick Muller & Co. 16 Doelenstraat

BERLIN.

American Woman's Club 49 Münchenerstrasse
Ed. Schulte 75 Unter den Linden
G. von Mallmann Anhaltstrasse 5

BRUSSELS.

Crédit Lyonnais 84 Rue Royale

DUSSELDORF.

Galerie Alfred Flechtheim Alleestrasse 7

HAGUE.

Theo. Neuhuys 9 Oranjestraat

LONDON.

American Express Co. Haymarket

MUNICH.

Galerie Heinemann 5, Lenbachplatz

PARIS.

Brooklyn Daily Eagle 53 Rue Cambon
Morgan, Harjes & Cie 31 Boul. Haussmann
American Express Co. 11 Rue Scribe
Munroe et Cie 7 Rue Scribe
Thomas Cook & Son Place de l'Opera
Student Hostel 93 Boulevard Saint-Michel
The American Art Students' Club 4 rue de Chevreuse
Lucien Lefebvre-Poinet 2 Rue Brea

BUREAU OF EXPERTIZING.

Advice as to the placing at public or private sale of art works of all kinds, pictures, sculptures, furniture, bibelots, etc., will be given at the office of the AMERICAN ART NEWS, and also counsel as to the value of art works and the obtaining of the best "expert" opinion on the same. For these services a nominal fee will be charged. Persons having art works and desirous of disposing or obtaining an idea of their value will find our service on these lines a saving of time, and, in many instances, of unnecessary expense. It is guaranteed that any opinion given will be so given without regard to personal or commercial motives.

ART WORKS AND PRICES.

Now that the season of art auctions has well begun and psychologically seems to bring with it the consummation of important private sales—the question of the prices of art works in this overcommercialized Metropolis again comes to the fore. There is a very natural interest in the art world this season in the question of how far and badly the European war has affected the art markets and the results of the Hollins sale of prints and pictures especially, will be studied with great care, as will be those of other sales to come.

Our readers have noticed that we have omitted—when chronicling the recent sales of important pictures, such as that of the Sedelmeyer Rembrandt "Young Samson" whose destination we exclusively announced, and of

Goya's portrait of the Count de Teba to Mr. Henry C. Frick—to mention any sale figure. We have reason to believe that we know the correct amounts for which these works were sold, but to have published them would have been, in our opinion, of no value to the dealers who disposed of them, and of presumable annoyance to the purchasers.

We regret to note the prevalent practice of a certain New York daily in publishing, in connection with these important sales to private collectors, figures which as a rule are either the merest guess work on the part of its reporter, or are furnished either by dealers stupidly, to our minds desirous of bolstering up their own wares or the market in general, or for jealous motives. With a very few exceptions due to a desire for self advertising or to exploit pride of possession, the American collector does not care for the notoriety which the publication of the prices of his acquisitions brings him. Such publication carries in its train a host of applications from dealers and all sorts and conditions of persons, and is distasteful to him.

Of course in the case of the sale of such pictures as Rembrandt's "Mill" and the "Raphael Madonna," both to Mr. P. A. B. Widener for record sums, the public curiosity demanded satisfaction and yet the correct figures of the sales were only finally given by the ART NEWS, after a long guessing match on the part of some of the dailies.

True interest in art should not be based on the dollar mark.

Rossos Not Rodins.

Editor AMERICAN ART NEWS.

Dear Sir:

In your issue of Jan. 2, I find the following headline over an interesting story, "Venice Gets Rodins." The error in this headline is obvious. It should have read, "Venice Gets Rossos."

The roomful of works by Medardo Rosso at the International Art Exhibition held at Venice last summer, was the real sensation of the exhibition. That one-fourth of the entire collection has been acquired by this Galleria d'Arte Moderna of Venice betokens an extraordinary appreciation.

I believe there are but three of Rosso's works in the United States, one in Chicago and two in New York. It seems strange that he is practically unknown here as I am told that some fifty of his works can be found in the museums in Paris, Rome, Florence, Milan, Turin, Dresden, Leipzig, The Hague, London (Kensington), etc.

The controversy that has raged from time to time over his connection with Rodin's Balzac, makes of him an interesting subject outside of his marvelous work.

This story of Rosso and Rodin is a ticklish one to tackle. The press has threshed it out. A book was published on it in 1902 by Edmond Claris: an exhibition was held in 1904 at the Paris Salon d'Automne of photographs of Rodin's works in one room and of Rosso's in the next room and the public was invited to study dates, etc., and make its own decision and pronounce its own judgment.

Two years ago Rosso had a serious automobile accident and once more the controversy came up in all the French papers.

Yours very truly,

Charles L. Borgmeyer.

Southern Pines, N. C.,

Jan. 12, 1915.

Morgan Portrait Restored.

Editor AMERICAN ART NEWS:

Dear Sir:

The ART NEWS of Dec. 5th states that I had discovered running colors in the Baca-Flor portrait of the late J. Pierpont Morgan. I wish to assure the artist and all interested, that having observed the damage and explained the cause to the officials at the Morgan Museum here, I also suggested, in my remarks quoted by the Hartford "Courant" and reprinted in New York, and

about the country, that no one but the artist himself, Baca-Flor should be permitted to restore the picture.

It gives me great satisfaction to know that my suggestion has been followed and that the capable artist now has his picture in hand.

The damage although noticeable was comparatively slight and easily remedied, while the "little bit of history" attaching to the work by reason of its interesting experience with hot weather should enhance the future value of this very effective portrait. My congratulations to Carlos Baca-Flor.

Sincerely,

James Britton.

Hartford, Conn., Jan. 12, 1915.

MINNEAPOLIS MUSEUM OPENS.

Minneapolis, Jan. 13, 1915.

The recent opening of the new Institute of Arts marks the beginning of a new art epoch, not only in Minnesota but the north-west. In the building as well as in the provisions for the arrangement of the art works it contains, Minneapolis has had the advantage of studying all the American art institutions which have preceded it. The local Fine Arts Society, incorporated in 1883, fostered the art spirit, and slow but steady progress was made until four years ago when at a memorable dinner great impetus was given to the movement, by generous gifts to and endowments for the museum.

The building, erected at a cost of over half a million, is situated in a ten-acre plot of ground, already well shaded and under care of the Park Board. The location is the former residence of Dorillus Morrison, and the site of the beautiful Villa Rosa. A full description of the building, as it will appear when completed, was published in last week's ART NEWS.

Paintings, sculptures, tapestries, etchings, drawings, Oriental pottery and textiles are well arranged, all loans from the most famous museums and private collections in the country.

Installing the permanent and loan collections has been an immense task but was most successfully accomplished by Director Joseph Breck and his assistant, Miss M. T. Jackson.

The inaugural exercises, Jan. 7, were marked by telegrams of congratulations from all over the country, including one from President Wilson, and before a great audience, the local Symphony Orchestra gave the Festival Prelude from Strauss.

Mr. Jas. J. Hill, of St. Paul, emphasized making the permanent collection of quality not quantity, saying "buy only the best." His loan of 22 pictures from his collection of Barbizons emphasized his remarks.

Mr. Chas. L. Hutchinson, of Chicago, was most cordial in his congratulations. Dr. Edward Robinson, Director of the Metropolitan Museum, claimed to have given one of the most important contributions to this museum in the Director, Mr. Breck, formerly of the Metropolitan. Mr. Breck himself argued for the democracy of art, as did also Gov. W. S. Hammond.

After the formal exercises were over, throngs inspected and enjoyed the building and exhibition.

The building, three stories, in plan, furnishes the Art School a commodious home. Mr. Robert Koehler has been for over 18 years its administrative head.

M. C. Wells.

OBITUARY.

John Pemberton.

John Pemberton, member of a family long prominent in New Orleans, and formerly correspondent of the ART NEWS, in that city, died Dec. 27 last, at the home of his sister, Mrs. Jewet, in Pergignan, France.

Mr. Pemberton was a son of William Pemberton, a well-known Orleanian. His mother was a Miss Blachin. He was 41 years old. A graduate of Tulane, Mr. Pemberton went from New Orleans to Paris, where he studied art in the Julien Art School. After several years in Europe he returned to New Orleans and became professor of drawing at Newcomb College. He was well known locally for his work as a painter and designer. Six years ago his health failed, and he went to France, where he has lived since with his sister.

An interesting romance attaches to his last trip to France. During his art studies in Europe he met Mr. Jewet, a wealthy American artist, who became attached to him. At the time he became ill in New Orleans, Mr. Jewet came over here and invited Mr. Pemberton to go with him to France to rest at his villa in the Pyrenees. He accepted, and his mother and sister accompanied him. In France the sister became Mrs. Jewet. Mr. Pemberton lived at the villa until his death.

LONDON LETTER.

London, Jan. 6, 1915.

In spite of the Holiday demands upon the purse, sale attendances continue to maintain a high level and wherever the goods offered are of fine quality, prices still show little or no tendency to fall. Indeed there is a story current of a dealer who, in order to meet his obligations, reduced the prices of his wares with the idea of effecting speedier returns. This, however, elicited no response in the ordinary way of his business, whereupon he was advised to dispose of a portion of them by public auction. This plan resulted in prices which were quite equal to those which might have been expected in normal times, a fact which goes to prove that altogether the average customer is disinclined to purchase in the ordinary course, he has not yet arrived at that stage at which he becomes proof against the allurements of the Saleroom!

A picture of peculiar interest, is that entitled "The Burning of Antwerp Cathedral in 1533," now at the Modern Gallery. Both Van der Neer and Friedrik Ryckaert have been suggested as the possible painter of this important work, which is obviously painted by an artist accustomed to map out his conceptions on the grand scale. Archaeologically the picture is of particular value as the fire is depicted as commencing with a number of buildings, evidently totally demolished at the time and of which little other record remains. The Fire of 1533, it may be mentioned, was not an incident of war, and although the cathedral suffered considerable damage, its tower and choir were saved from hurt.

Derwent Wood has been entrusted with the work of executing a marble bust of the late Joseph Chamberlain for the Guildhall of London. The features of the late member of Parliament, are, perhaps, better-known to the nation at large through the cartoonist and caricaturist than through the sculptor or painter, and it will be interesting to see in what manner the commission given by the corporation is carried out.

At Puttick and Simpson's recently, a number of relics of Napoleon, including his travelling hand-mirror, bootjack and other toilet trifles, fetched 19 gns. If one may judge from the liberal way in which participants in the present war are sending home trophies from the seat of military operations, succeeding generations will be in possession of such large quantities of war relics that their price is not likely to rise in the salerooms of the future to any great figure!

William Strang's Exhibition just opening at The Leicester Galleries will be the first show of paintings relating to the European war held in London. In addition to a series of some twenty pictures, completed since the outbreak of hostilities, there will be on view a number of etchings of the Flemish towns which have suffered so signally during the last five months. It is safe to predict that so original an artist as Mr. Strang is likely to break new ground in his treatment of the war on canvas, while the fact that he has three sons at present serving at the front, lends additional force to his undertaking.

Bayeux Tapestry Dates.

It is encouraging to see that in spite of adverse general conditions, the publishing department of the Victoria and Albert Museum continues to pursue the even tenor of its ways. An excellent guide to the Bayeux Tapestry by Mr. F. Birrell has just been published, which gives in a concise and convenient form the chief facts ascertained with regard to the famous work. Mr. Birrell takes the view that the tapestry is contemporary with the events which it depicts, an opinion not shared by another authority, Mr. Belloc, who claims that it cannot be of earlier origin than the late XI Century, and that its most probable date is the middle of the XII. The original tapestry, is, of course, housed in the Library of Bayeux, but the guide in question is intended for the use of those studying the two fine photographic copies of the mediaeval embroidery which the Museum possesses.

Two Hoppners have recently been bequeathed to the Trustees of the National Gallery by Miss Julia Crokat, but in view of the extreme care taken at present with regard to the exhibition of choice art works in Trafalgar Square, it is likely that one will have to wait with patience to view them. When last I visited the Gallery, I fancied I detected almost as many detectives in plain clothes as visitors, and large bins of sand, ready to extinguish fire, occupied unpleasantly conspicuous positions in each room!

L. G.-S.

Bologna's New Director.

Count Francesco Malaguzzi Valeri has been appointed as the new director of the Bologna Pinacoteca.